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**STEPHEN
KING**

**JOE
HILL**

ROAD RAGE



THE TRIBE



GETPACK ORIGINAL
LIVE ON THE ROAD & DIE ON THE ROAD

THE TRIBE



The Story So Far:

The Tribe was on the run—from themselves, from a terrible incident in their recent past, and now from the seemingly insane driver of a dirty old oil truck. An oil truck that had already plowed through four of the Tribe, leaving their bodies smeared across the desert highway.

As the road split into a fork, Vince (the Tribe leader) signaled his surviving men to bank a hard right on Route 6 even as the blood-stained truck was angling left toward Cumba. They all followed him... with the exception of Vince's headstrong son, Race. Race missed Vince's signal and veered left, and was now all alone with 40 tons of death charging desperately after him.



COVER A

ART BY NELSON DANIEL



COVER B

ART BY PHIL NOTO



COVER RIA

ART BY NELSON DANIEL



COVER RIB

ART BY TONY HARRIS



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WRITTEN BY **JOE HILL & STEPHEN KING**

ADAPTED BY **CHRIS RYALL** ART BY **NELSON DANIEL**

LETTERING BY **ROBBIE ROBBINS** EDITORIAL ASSISTANT BY **MICHAEL GALVIS**

Dedicated to Richard Matheson

Special thanks to Mickey Cheate and Susan Ramer.

"Throttle" created by Joe Hill & Stephen King.
Follow the creators on Twitter: Joe Hill @joe_hill • Chris Ryall @chris_ryall • Nelson Daniel @nelsondaniel • Robbie Robbins @RRmeeting

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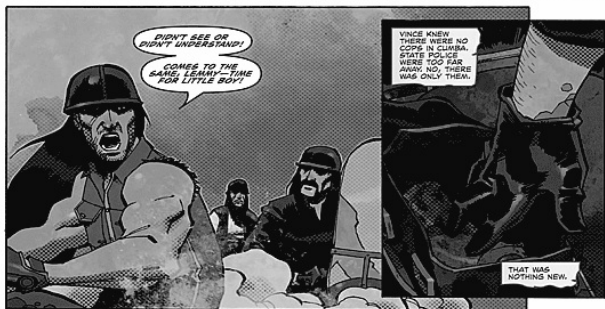
RACE MISSED VINCE'S
EARLIER SIGNAL.

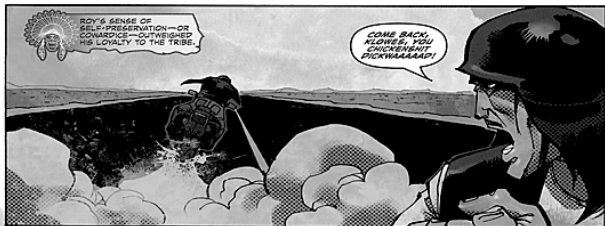
WORSE, HE HAD EFFECTIVELY STOPPED
SEEING THE OTHER MEMBERS OF THE
TRIBE THE MOMENT HE UNDERSTOOD THE
TRUCK WAS NOT JUST OUT OF CONTROL
BUT BENT ON TRIBAL SLAUGHTER.

WAS THAT PANIC OR A KIND OF
ANIMAL SELFISHNESS? AS IF
THERE WERE ANY DIFFERENCE
BETWEEN THE TWO.

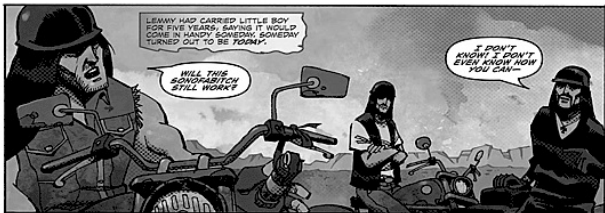


HE PRESSED HIS
SPORTS BIKE TO
ITS LIMITS, WHICH WAS
ENOUGH FOR NOW.
BUT ONLY FOR NOW.



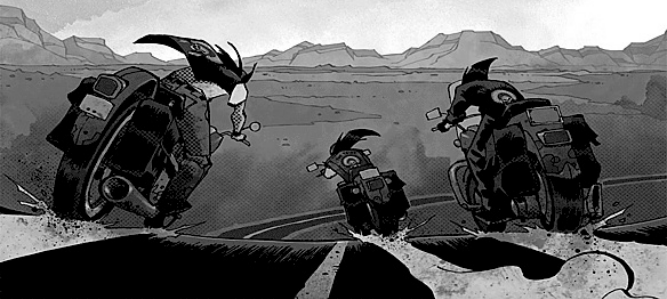








MAYBE LITTLE BOY WOULD WORK, MAYBE IT WOULDN'T, BUT VINCE WAS GOING TO TAKE HIS SHOT.





SEVEN MILES! AT 85 MPH, THAT MEANT FIVE MINUTES. LONG ENOUGH FOR VINCE TO WONDER, TERRIBLY, IF IT WOULD BE BETTER FOR ALL CONCERNED IF LAUGHLIN DID SUCCEED IN RUNNING DOWN RACE.

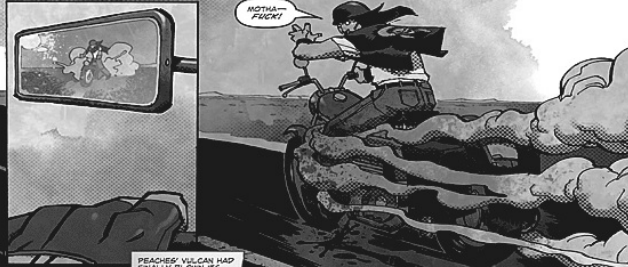
IT WASN'T RACE'S SPOILED RAGE OVER LOST MONEY. IT WAS THAT FIXED, EMPTY LOOK ON HIS FACE BEFORE HE STEERED THE WRONG WAY.



VINCE HADN'T BEEN ABLE TO STOP LOOKING BACK AS THE TRIBE WERE RUN DOWN BY THE TRUCK, BUT RACE...

...HE SEEMED INCAPABLE OF TURNING THAT STIFF NECK OF HIS. THERE WAS NOTHING BEHIND HIM THAT HE NEEDED TO SEE. MAYBE THERE NEVER WAS.

KA - POW!



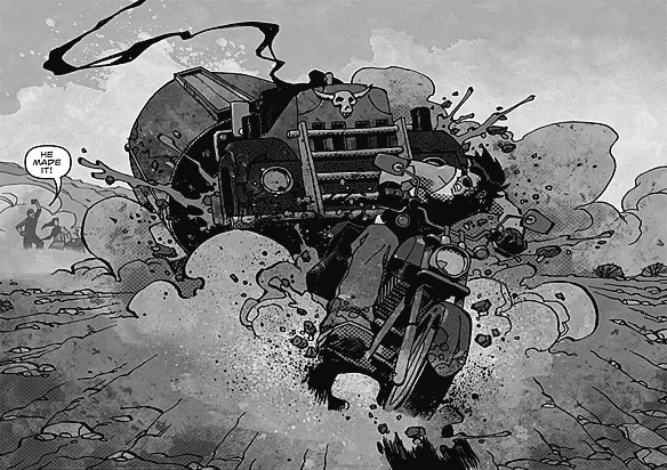
MOTHA—
FUCK!

PEACHEY VULCAN HAD FINALLY BLOWN ITS HEAD GASKET. VINCE WAS AMAZED IT HADN'T HAPPENED SOONER.

AS VINCE RODE ON, HE KNEW THE QUESTION OF WHETHER RACE WAS REDEEMABLE WAS A MOOT ONE—NONE OF THEM WERE.

BUT THE TRIBE HAD BEEN HIS BROTHERS, AND RACE WAS HIS SON. LAUGHLIN WOULD SOON LEARN THAT YOU COULDN'T DRIVE A MAN'S FAMILY TO EARTH AND EXPECT TO LIVE.

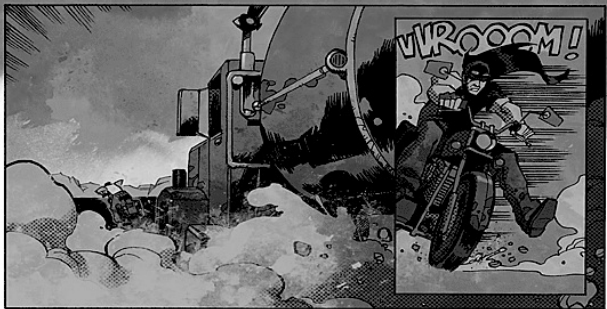
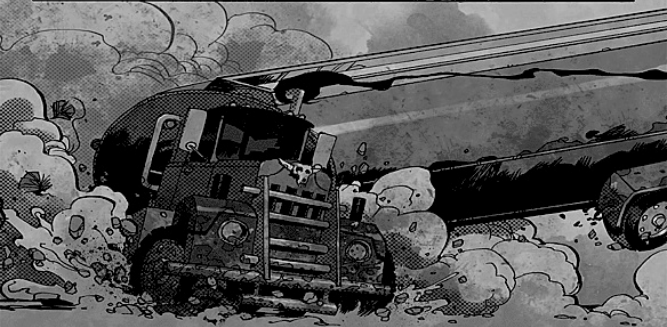


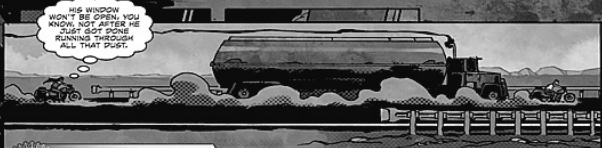




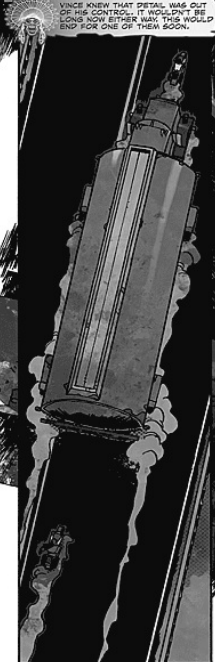
SRRRRRKK!







HIS WINDOW
WOULDN'T BE OPEN, YOU
KNOW. NOT AFTER HE
JUST GOT DONE
RUNNING THROUGH
ALL THAT DUST.

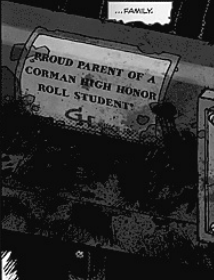


VINCE KNEW THAT DETAIL WAS OUT
OF HIS CONTROL... IT WOULDN'T BE
LONG NOW EITHER WAY. THIS WOULD
END FOR ONE OF THEM SOON.



MORE THAN JUST PROTECTING
RACE, VINCE KNEW THAT, COME
WHAT WAY, THERE HAD TO BE
BALANCE TO THE SCALES.

SIX OF THE TRIBE DEAD ON A
STRETCH OF ROAD LESS THAN
HALF A MILE LONG. YOU DIDN'T
DO THAT TO A MAN'S...



... FAMILY.

PROUD PARENT OF A
CORMAN HIGH HONOR
ROLL STUDENT!



THE DRIVER SHIFTED AS HE BECAME AWARE OF HIM, VINCE SAW.



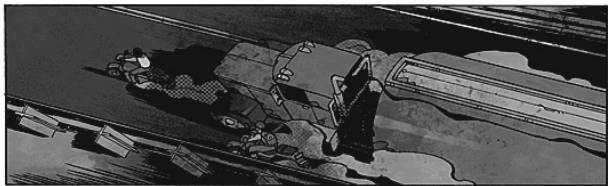
HE ALSO SAW THAT HE WAS RIGHT ABOUT THE CLOSED WINDOW, DAMMIT.



VINCE HAD NO PLAN, NO STRATEGY. THIS WAS JUST HIS ROAD-PUNKIE SELF SAYING *FUCK YOU* TO THE WORLD, AS HE ALWAYS HAD.

IT WAS, WHEN YOU CAME RIGHT DOWN TO IT, THE TRIBE'S ONLY *RAISON D'ETRE*.





SOMETIMES THE
OLD WAYS WERE
THE MOST DIRECT.



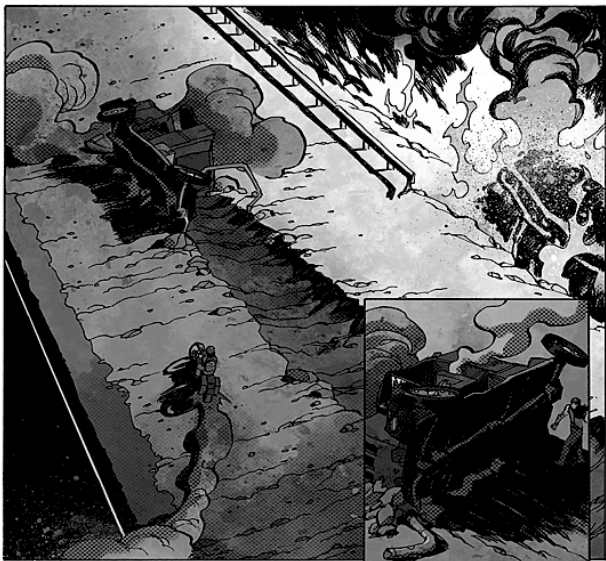
AND THE MOST EFFECTIVE.
DOWN CAME THE WINDOW.

MAYBE WE
EVEN SERVED IN
DIFFERENT UNITS
TOGETHER, IN THE
AU SHAU VALLEY,
GUY, WHERE THE
SHIT SMELLS
SWEETER.











YOU GOT HIM, CAP?

WE... BETTER MAKE SURE.

WHY NOT? I GOTTA TAKE A PISS, ANYWAY.

YOU'RE NOT PISSING ON HIM, DEAD OR ALIVE.





WHAT WAS HER NAME?



WHAT?

HER NAME, JOHN.



WHAT'S WRONG WITH YOU?!



WHAT DO YOU WANT TO DO NOW, JOHN? GO ON TO SHOW LOWE ROUST CLARK'S SISTER FOR MONEY THAT ISN'T THERE?

IT COULD BE THERE, IT IS THERE, I KNOW CLARKE—HE TRUSTED THAT WHORE.



AND THE TRIST? JUST... WHAT? FORGET THEM? DEAN AND ELLIS AND ALL THE OTHERS? DOCT.

THEY'RE DEAD, TOO SLOW, AND MOST OF THEM TOO OLD.







EVERYTHING.
BETTER GET
MOVING. RIDE ON. IT'S
WHAT YOU DO BEST,
KEEPING AHEAD OF
THAT TRUCK ON THE
CUMBA ROAD... THAT
WAS SOMETHING.

I'LL GIVE YOU
THAT. YOU GOT A
GIFT FOR NIGHTALING
IT. NOT MUCH ELSE, BUT
YOU GOT THAT. SO
NIGHTAIL YOUR ASS
OUT OF HERE.



DAD!!!

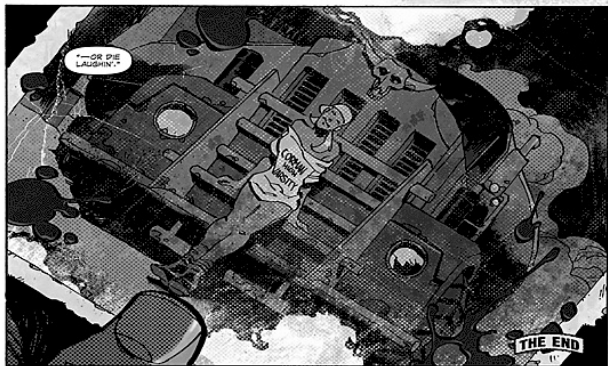
BETTER GO ON,
SON. SOMEONE WILL
HAVE SEEN THAT
SMOKE BY NOW.
THERE'LL BE STATIES
HERE SOON.



JUST A
COUPLE OF OLD
CHICKENSHITS.



VINCE DIDN'T EXPECT
RACE TO LOOK BACK
AND WAS NOT
DISAPPOINTED.



To Steve and Joe: thanks for letting us ride along, Captains.
—Chris & Nelson

THE DUEL BEGINS...



ISSUE #3

ROAD KILL

ROAD RAGE BRINGS TOGETHER ALL OF THE BEST COMPONENTS THAT MADE DUEL SO GREAT: TENSION, MYSTERY AND SO MANY UNANSWERED QUESTIONS. I CAN'T WAIT FOR THE NEXT ISSUE...

— Jerry Procanik

Hi, everyone, Chris here. Be you SK's Constant Readers, Joe Hill fanatics, IDW fans, or anyone else who happened upon this comic book—welcome all to the second issue of *Road Rage*, and the conclusion to the first story, "Throttle." Hopefully it all wrapped up explosively enough for all of you. In issue 3, we move on to the classic source material that inspired Steve and Joe's tale here... **Richard Matheson's *Duel***. Joining Richard and I on those two issues is artist **Rafa Garres**. You can see his big, bad-ass rig on the cover image below.

Before I talk more about that one, though, let's see what some of you thought of the advance of issue #1 I sent your way.

I was already psyched when I heard that the Stephen King/Joe Hill story "Throttle" was going to be made into a graphic story by the good folks at IDW. I thought, "Even if they get this halfway right, it could be something special."

Boy, was I wrong.

You got it MUCH MORE than halfway right, even more than ALL THE WAY right.

Is it too early to use the term "classic"?

We King/Hill fans are rightfully protective of how the stories are adapted, but no worries, you treated our baby just right. The story hasn't been pillaged for comic-book-length, rather it has been distilled, tempered like steel, and dare I say strengthened. And King's presence is definitely felt throughout. Alternate cover featuring Steve and Joe? Check. Sty visual reference to son and brother Owen King? Check. I could go on.

Having previously read the short story, I initially had concerns that the stark nature of the story's settings would make it difficult to translate to the comic-book page in a visually interesting way. I mean, how many different ways can you show a bunch of hairy guys on motorcycles on a lonesome stretch of desert highway? My concerns were unfounded, and I should have known better with Nelson Daniel behind the wheel. He makes every panel pop, assaulting the senses. I could smell the cigarettes in the diner and diesel exhaust on the highway. I could feel the grit and grime of road life. And as for the final action sequences, I could swear I saw the pictures moving. Each road collision wasn't just an excuse for cartoon gore; it felt scary and realistically painful, and raised the stakes of the story that much more. How does Nelson do it?

In addition to this, the information in the story is always presented in a compelling way. Check out the flashback sequence involving the bad deal with Dean Clarke—beautiful sunset lighting and long shadows let us know this is a different time and place. The attention paid to details was amazing: the different makes of bikes, the Tribe patch logo, the tattoos, even the little bits of fringe on the denim. I loved the rugged efficiency of using the gang members' name patches to quickly let you know who is who—and this is particularly important when we later see them getting their faces mangled into non-recognition on the highway. And I loved that Lemmy was a dead ringer for the same-named singer in Motörhead. You guys didn't just earn cred, you

came in, kicked it in the balls and dragged it home.

My only problem with the book is that so many characters are killed off, there's not much chance of this spinning off into a regular series. Then again, that's what prequels were invented for, right?

Looking forward to the next issue!

Rob McLaughlin

(aka "fushingleef" on the Stephen King Message Board)
Pittsburgh, PA

Y'ask me, it's never too early to use the word "Classic" here, Rob. I'm glad you caught the little nod to Owen, whose own novel *Reanimator* debuts next spring, as well as all the other little touches of detail, blood, and dirt that Nelson brought to his pages.

And as a huge fan of Motörhead (if you ever meet me, ask me to tell you about my Having Beers With Lemmy night, I tell it to everyone who'll listen), I couldn't resist the opportunity to use his immortal visage as the basis for his namesake in the Tribe.

Also, this isn't prose, where death is treated with respect more often than not, it's comics. So if the everyone demands a sequel, we'll just exhume "Baby" John and the other dead members of the crew, no problem. I can see the *USA Today* headlines now...

The first issue of *Road Rage* is terrific. The composition of the panels is fascinating. I love the wide-screen cinematic shots at the beginning and the overhead point-of-view in the meth trailer was clever. Reminded me of *Clue*, for some reason. The layout is well designed for novice graphic-novel readers, as it starts out quite traditional and gently eases us into more contemporary styling. The variant cover that has King and Hill in full regalia is fantastic—and is there perhaps a nod to another member of the King family on the opening page?

Like yourself, I saw *Duel* at an early age and it stuck with me. I didn't discover the Matheson story until much later, but I appreciated what King and Hill did in their tribute, which crosses *Sons of Anarchy* with the classic transport vs. protagonist story. Except in this case the protagonists are nowhere near as squeaky clean as Dennis Weaver's character in the Spielberg TV-movie. The story starts out seeming to be about one thing but is quickly derailed by the vengeful anonymous driver. And this adaptation doesn't pull any punches in demonstrating just how brutal and nasty this little tale is.

Can't wait to see the next issues!

Regards,

Bev Vincent

Author of *The Stephen King Illustrated Companion* and *The Road to the Dark Tower*
www.BevVincent.com

Happy it worked for you, Bev. If I can win over both a longtime King fan and a good writer like yourself, that tells me I'm on the right track.

So much to say. First, I'm an older woman—fifty-ish, so I'm sure I'm not your typical target audience. But, I will qualify my opinion with the fact that *Duel* was also a movie I found very frightening and LOVED. Back in the day, like you, I flipped the channel after school and into the evening hoping to find some program that challenged my scary sensibilities. All those great writers and their involvement in various T.V. projects just fueled a life-long love of edgy, intelligent, scare-the-shit-out-of-me media, in any way possible.

Stephen King came into my life with *Salem's Lot* and I found "my author." Of course, I've followed Joe's work with great interest and a real fondness—he's great, too! I purchased the book—*He Is Legend*—and it has been waiting for a long time for me to get to it. This comic has really piqued my interest in getting to it sooner rather than later.

I love the artwork, the various covers were really vibrant and the one with Steve and Joe is my favorite. I see a nod to Lemmy from *Motörhead*? Looks just like him anyway. And I loved the cliffhanger. It made me want to read on.

A nice cross of *Sons of Anarchy* and *Breaking Bad*—it's wicked badass!

Thanks for the sneak peek and good luck!

Dana Richardson

Y'know, I'm not from New England, but even being Southern California born and bred and therefore more apt to call something "bitchin'" or "awesome," I can appreciate it when you call what we did "wicked badass." Thanks.

As you wrote about following the story, *Road Rage* brings together all of the best components that made *Duel* so great: tension, mystery and so many unanswered questions. I can't wait for the next issue, hoping to learn more about what makes Race tick and perhaps see more of what really happened back there with Dean Clarke.

While it helps to have the talents of Mr. King and Mr. Hill behind the story, those illustrations and tight pacing keep me on edge. Great job.

Jerry Procanik

I think Vince would agree with you in that he'd love to know what makes Race tick. And while we answered some questions in this issue, what drives a man to do the things he does is always a bit harder to explain...

I had been looking forward to this comic since the preview art from Twitter, and I wasn't disappointed!

This was a great first issue, showcasing more great art from Nelson Daniel, fresh off his work on another favourite of mine, *The Cape*. Nelson's style perfectly matches the grit of the story from King and Hill, whose transition from the novella is seamless, losing nothing in the transition. Like the sinister truck, the story quickly picks up pace and becomes relentless.

I'm already looking forward to hassling my local comic store into reserving the next issue.

Another triumph for IDW. Here's to many more.

Justin Doherty

I agree with you about Nelson, which is why I'm so happy that the next thing he'll be doing is a prequel miniseries to *The Cape*, launching this July.

I was honored to take part in viewing the graphics from *Road Rage*. When one reads a print book, their mind's eye draws pictures of the characters, and Stephen King always gives us

great details which enhance those pictures. I must say, the graphics to this story are outstanding. They fly off the pages. The details are exactly what I pictured when reading the print book—maybe even more so!

Eye-grasping artwork. Can't wait for what is yet to come.

Spideyman/Spidey on the SKMB
Maryann in real life

I have been a Beta Tester on Stephen's website since 2006.

The graphics and storytelling blew me away and left me wanting to see what was around the next corner. I'm not actually familiar with *Throttle* (as yet) but felt many different themes and influences coming through.

I could picture a mix of *Sons of Anarchy* and *Breaking Bad* and I'm not sure which writer came up with the big (arse) scary truck bearing down, but have a memory of Stephen riding through Australia on his Harley and having the crap scared out of him by the Australian Road Trucks—big huge mothers that seem to hog the entire road.

Anyway, I'm not sure if I'll be able to get these graphic novels, as I live in New Zealand—but wanted to tell you that I am hugely impressed with the work, both the visual and narrative aspects are top-notch. Congratulations on what I hope will be a very successful series.

Cheers,
FlakeNoir.

I love the fact that some of you are coming to this comic as new comic readers. It's one thing to tell a story that works well for comic-book fans, but if we can also win over prose fans and people for whom comics aren't a familiar read, that's a very nice thing indeed. Even nicer will be if you stick around and check out other comics, whether it be Stephen's comics like *The Stand* (which is excellently told as a comics series), Joe's *Locke & Key* and *The Cape*, or anything else.

The fascination with *Throttle* is that you don't really know why the truck driver goes after the Tribe. It could be because they cut in front of him but who would kill for that? Maybe the truck driver but we really never know. It's fascinating though to see someone go crazy like that and that feeling is what King and Hill is getting through from the written word to the reader in their story. And the same goes for the comic. We don't know why what's happening is happening but it's fascinating.

The comic is adapted by Chris Ryall and illustrated by Nelson Daniel and they both manage to get the same feeling in the comic. We feel for the Tribe and Daniel's illustrations are just as detailed as they should be, some of them very graphical. They are also quite different from other comics based on King's work but that isn't a bad thing. The characters are rougher but that fits the story perfectly. In other words, Daniel's illustrations are just what the story needs.

Lilja
www.liljas-library.com

And with that, we close out our little "Throttle" two-parter and turn next issue to the start of the source material that inspired it: **Richard Matheson's "Duel."** I tackle this one with artist **Rafá Garres**, and we do some different things than what you might've seen in the filmed version. Your homework between now and then is to read Matheson's original prose story so you can properly weigh the work we're doing when stacked up against the masterful original.

—Chris Ryall



CHARACTER DRAWINGS BY NELSON DANIEL

THE TRIBE



Live on the Road,
Die on the Road

Art by Nelson Daniel

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